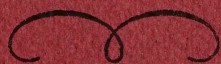


THE CELEBRATED
BARBERINI-FFOULKE
TAPESTRIES

AND
A FINE AUBUSSON
PALACE CARPET

*Property of the
Estate of the Late*

JOHN R. McLEAN



Public Auction
May 27 at [about] 3 p. m.

PARKE-BERNET GALLERIES · INC

30 East 57 Street · New York

1948

SALE NUMBER 979

EXHIBITION FROM SATURDAY, MAY 22, TO DATE OF SALE

WEEKDAYS 9:30 TO 5 4 CLOSED SUNDAY

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BARBERINI-FFOULKE
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And

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WASHINGTON, D. C.

Sold by Order of the

American Security and Trust Company, Trustee



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AFTERNOON SESSION

Thursday, May 27, 1948 at (about) 3 p. m.

CATALOGUE NUMBERS 1 TO 19 INCLUSIVE

THE BARBERINI-FFOULKE PARIS PRE-GOBELINS TAPESTRIES

"THE STORY OF ARTEMISIA"

THIS famous Pre-Gobelins series of the *Artemisia* tapestries, which is of great historical interest, was presented by King Louis XIII to Cardinal Francesco Barberini, Papal Legate to France, in 1625, as is shown by records in the Barberini library. The initials *F. B.* are stamped on the linings of some of the pieces, and the initials of a member of the Colonna family are said to be on the lining of one, indicating that it was included in the dowry of Donna Cornelia Barberini, who married Don Julius Colonna. All ten were woven in the royal ateliers of Paris, organized by Henri IV, under the supervision of François de la Planche with the cooperation of Filipppe Maëcht, whose respective monograms appear on the selvages of the tapestries, in some cases; together with a mark believed to be that of Adriaen de Welde.

The suggestion of the series originated with a certain Sieur Nicolas Houel. In the National Library in Paris is a book by Houel, published in 1562, in which he records his reasons for composing certain sonnets to Catherine de' Medici, and urges that her history should be immortalized in textile painting. In his address to the Queen he says, "The chief end of my work has been to represent you as Artemisia, and to show the resemblance between her era and ours". He compared Henri II with Mausolus, Catherine with Artemisia, Charles IX with Lygdamis, and the victories over the French rebels with the war against the Rhodians. Antoine Caron, assisted by the best artists in France, painted the earliest cartoons for the *Artemisia* series. They consisted of thirty-nine models exemplifying the grief of Catherine at the death of Henri II, and illustrating subsequent events in her career. All the subjects have been engraved, but not half of them were translated into tapestries.

According to the Ffoulke catalogue, of the eighty-four *Artemisia* tapestries owned by the French Government in 1715 only twenty-eight exist today. Twenty-three were destroyed during the Reign of Terror, and as there is no trace of the others, it is probable that they were among the tapestries burned by the Commune in 1871.

[Continued]

These tapestries are especially notable for their magnificent borders. M. Gerspach, at one time Director-General of the Manufacture des Gobelins, spoke of them as *chefs d'œuvre*, and considered them superior to those after Le Brun, as is related in the Ffoulke catalogue. They contain a number of emblems identifying them with the Royal House of France, including: the arms of France and Navarre, the Royal crown with the Order of the Saint-Esprit, the cipher of King Louis XIII, and the monogram *A. M.*, which according to Fénaïlle stands for Anna Mauricia (Anne d'Autriche, wife of Louis XIII).

The tapestries came into the collection of Charles Mather Ffoulke (1841-1909) in the year 1889, when Mr Ffoulke was presented to the Princess Barberini in Rome, and succeeded in effecting the purchase of the entire Barberini collection of tapestries, one of the most famous in the world. They passed into the collection of Mrs Phoebe A. Hearst in 1896, and thence into the possession of the late John R. McLean, for whose estate they are now being sold.

A full account of them may be found in *The Ffoulke Collection of Tapestries*, 1913, pp. 185-191.

Another account of the series is given in Fénaïlle, *Etat Général des Tapisseries de la Manufacture des Gobelins*, 1923, vol. I, pp. 109-212. References to Fénaïlle are given at the beginning of the text of each tapestry, preceded by the designation 'F'.

1 to 10 - 1. L'INSTRUCTION DU JEUNE ROI. *Silk-Woven Tapestry by Filipppe Maëcht and Adriaen de Welde.* Circa 1610

F. pp. 210 and 171, pl. XLVI. Depicting the young king seated at a table and receiving instruction in mathematics from two learned professors standing at his right. The table is placed before a sculptured marble fireplace, and glimpses of the palace garden can be seen through colonnades and arched apertures. At the right a group of his young companions are being taught by a third professor, while at the left pairs of ladies are conversing upon the terrace.

8,500- The *tête de nègre* border is woven in brilliant colors with bowknotted festoons of blossoms and fruit, exotic bird figures, scrolling floral stems, and at the sides with lapis blue cartouches enclosing cameo heads crested by baskets of flowers, and surrounded by grotesquerie pendants of drapery; and centring at the top the arms of France and Navarre, and at the base a cartouche with two crossed sceptres of sovereignty upon which rests the cipher of Louis XIII encircled by a ribbon. Weavers' monograms at lower right, and the Paris town-mark, P and *fleur de lis*, in bottom left selvage.

13 feet 6 inches x 21 feet 7 inches

[See illustration]



[NUMBER I]

2. LA PRISE D'UN FORT (THE MIMIC WAR). *Silk-Woven Tapestry by Philippe Maëcht and François de la Planche.* Circa 1610

F. pp. 210 and 176, pl. LI. Depicting a spirited battle scene before the walls of a fort. In the central foreground appear the figures of archers fighting desperately upon a semicircular wooden footbridge jutting out into the waters of a river; on the shore, figures of warriors on foot and horseback are standing amid the bullrushes and other flowering plants, while at the left a soldier mounted upon a spirited roan charger is entering the fray with drawn bow. Other figures are struggling upon the battlements, while in the right background groups of townspeople are discussing the proceedings in a wooded park, and hiding amid the ruins of a stable.

The border design matches that of the preceding tapestry. Weavers' monograms and Paris townmark, P and *fleur de lis*, in lower right and bottom right selvage.

13 feet 5 inches x 20 feet 2 inches

[See illustration]

3. LES SACRIFICES FUNEBRES. *Silk-Woven Tapestry by Philippe Maëcht and Adriaen de Welde.* Circa 1610

F. pp. 210 and 152. Depicting the interior of a temple with the figure of a sacrificial bull placed upon a central altar, before which twin groups of three nude putti are singing from open manuscripts, while a priest pours oil upon the flaming carcass. At the left appear the kneeling figures of the Queen and her son attended by numerous courtiers, and outside three men are leading another bull to prepare it for sacrifice.

The border design matches that of the preceding tapestry. Weavers' monograms at lower right, and the Paris townmark, P and *fleur de lis*, in bottom left selvage.

13 feet 4 inches x 15 feet 9 inches

Note: The composition of this tapestry differs radically from that of Caron, illustrated in Fénaillé, pl. XXIX, which evidently proved unsuitable for translation into tapestry, and was replaced by the much more elegant composition of the present cartoon.



4. L'EQUITATION. *Silk-Woven Tapestry by Philippe Maëcht.* Circa 1610
F. pp. 210 and 174, pl. XLIX. The action takes place before the entrance to the
arena which forms the background of the picture. The Queen, standing at the
left, is watching the riding lesson of her young son attended by his instructor
in full battle dress, and mounted upon a rearing charger richly decked with
plumes and tasseled trappings. At the right a group of mounted soldiers are
viewing the proceedings, while before them is seen the huge marble figure of
Hercules placed upon a plinth.

The border design matches that of the preceding tapestry. Weaver's monogram
in lower right selvage. 13 feet 4 inches x 15 feet 9 inches

[See illustration]

5. SOLDATS PORTANT UN VASE SUR UN BRANCARD. *Silk-Woven
Tapestry by Philippe Maëcht and Adriaen de Welde.* Circa 1610
F. pp. 210 and 134, pl. XI. Depicting a procession of six soldiers in full battle
dress, bearing gifts of finely sculptured vases in marble, gold and other pre-
cious minerals. The two that are leading the procession are carrying a huge
goblet vase placed upon an oblong plinth and tasseled drapery suspended from
a litter. In the background appear the buildings of a palace, and a bridge over
a river.

The border matches the design of the preceding tapestry. Weavers' monograms
in lower right selvage, and the Paris townmark, P and *fleur de lis*, at bottom
left. 13 feet 4 inches x 13 feet 10 inches



6. LA REINE DISTRIBUE LE BUTIN. *Silk-Woven Tapestry by Philippe Maëcht and François de la Planche.* Circa 1610

F. pp. 210 and 194, pl. LXIX. The Queen, richly garbed in flowing robes and golden helmet, is seated upon a banquette placed upon a dais in her palace garden. She is surrounded by fabulous works of art and chests of jewels and gold, which she is dispensing to the officers of her victorious armies, one of whom is receiving a necklace from her outstretched hand, while his companions await their turn, standing amid a grove of palm trees at the right. At the left an elderly servant is kneeling with a tray of jewels from which the Queen is selecting the gifts for her men.

The border design matches that of the preceding tapestry. Weavers' monograms in lower right selvage, and Paris townmark, P and *fleur de lis*, at bottom right.

13 feet 4 inches x 19 feet 10 inches

[See illustration]

7. LES PHILOSOPHES. *Silk-Woven Tapestry by Philippe Maëcht and Adriaen de Welde.* Circa 1610

F. pp. 210 and 148, pl. XXV. The scene is laid upon a terrace before the entrance to a formal palace garden, with a balustrade and columnar architrave dividing the composition. In the foreground stand three conversant figures of laureated scholars dressed in richly brocaded blue and crimson robes; the one at the right holds a book in his right hand.

The border design matches that of the preceding tapestry. Weavers' monograms in lower right selvage, and the Paris townmark, P and *fleur de lis*, at bottom left.

13 feet 5 inches x 10 feet 3 inches

Note: This is erroneously described by Fénaïlle under the title *Les Placets*, pl. XL, but actually corresponds to the engraving entitled *Les Philosophes*, pl. XXV.



8. LES HERAULTS A CHEVAL. *Silk-Woven Tapestry by Filipppe Maëcht and Adriaen de Welde.* Circa 1610

F. pp. 210 and 163, pl. xxxviii. A public square before the statue of Justice placed upon a tiered pedestal at the right. In the central foreground a procession of heralds blowing trumpets, and mounted upon richly caparisoned chargers, is drawn up before the statue, about which are gathered numerous townspeople. The leading herald is reading a proclamation issued by the Queen, inviting the people to voice their complaints, and make known their suggestions as to the betterment of their country.

The border design matches that of the preceding tapestry. Weavers' monograms in lower right selvage.

13 feet 4 inches x 19 feet 10 inches

[See illustration]



9. LE COLOSSE DE RHODES. *Silk-, Gold- and Silver-Woven Tapestry by Philippe Maëcht.* Circa 1615

F. pp. 210 and 193, pl. LXVIII. Depicting the naval vessels of the Queen's fleet approaching the island of Rhodes, and landing upon a quay at the left upon which are grouped numerous citizens of the island before the buildings of a town. In the central foreground appears the huge statue of a nude warrior, the Colossus of Rhodes, between whose legs proceeds the flagship of the fleet commanded by the Queen in full battle dress, and bearing a laurel branch, the device with which she deceived the Rhodian people as to the warlike intentions of her forces.

The border design differs greatly from that of the preceding tapestries. The central cartouche at the top encloses an oval space of blue and white, and that in the lower border the monogram of Anna Mauricia (Anne d'Autriche), wife of Louis XIII, overlaid with four beribboned sceptres, in a brilliant deep blue ground. At each of the four corners appears a shaggy lion mask from which spring heads of satyrs, and to the right and left cartouches enclosing miniature trophies and prisoners. Each lateral border centres a rectangular cartouche bearing the monogram of Anna Mauricia superimposed upon a caduceus, and above and below are cartouches of allegorical figures executed *en grisaille*. Weaver's monogram and white *oeillet* mark in lower right selvage, and Paris townmark, P and *fleur de lis* at bottom left.

15 feet 6 inches x 22 feet 2 inches

[See illustration]



[NUMBER 9]

10. LE PRESENT A L'ORATEUR. *Silk-, Gold- and Silver-Woven Tapestry*
by *Filippe Maëcht*. Circa 1615

F. pp. 210 and 159, pl. xxxvi. The scene is laid within the palace, with the figures of the successful artists drawn up in a line awaiting the presentation of gifts. In the foreground stands the Queen wearing a crown and costume heavily enriched with gold, and attended by four handmaidens, one of whom carries her long blue train. At the left stand the figures of two of the artists, one of whom is accepting the gift of a golden casket held in the Queen's extended right hand.

The border design matches that of the preceding tapestry, but with the exclusion of the cartouches containing the trophies and figures of prisoners of war. Weaver's monogram and red *oeillet* mark in lower right selvage, and the Paris townmark, P and *fleur de lis*, at bottom right. 15 feet 4 inches x 12 feet 7 inches

[See illustration]

THE BARBERINI-FFOULKE PARIS-ROMAN TAPESTRIES

"THE HISTORY OF CONSTANTINE THE GREAT"

THE first of the present tapestries, *La Fondation de Constantinople*, was presented, like the *Artemisia* tapestries, by King Louis XIII of France to Cardinal Francesco Barberini, Papal Legate to France in 1625, among a set of seven, and is the only one of the series remaining from the royal gift. The other five tapestries in the present catalogue were woven *en suite* in the Barberini atelier at Rome between 1634 and 1644, under the direction of Jacopo della Riviera, whose signature they bear. Enriched with threads of gold and silver, they are magnificent specimens of the skill of this noted weaver. The cartoons were all executed by celebrated artists, and those designed for the second, third and fifth tapestries are still preserved in the Barberini palace. The borders contain cartouches with the *bee*, emblem of the Barberini family.

The tapestries came into the collection of Charles Mather Ffoulke (1841-1909) in the year 1889, when Mr Ffoulke was presented to the Princess Bar-



[NUMBER 10]

berini in Rome, and succeeded in effecting the purchase of the entire Barberini collection of tapestries, one of the most famous in the world. They then came into the possession of the late John R. McLean, for whose estate they are now being sold.

A full account of them may be found in *The Ffoulke Collection of Tapestries*, 1913, pp. 324-5.

Another account of the series is given in Fénaillé, *Etat Général des Tapisseries de la Manufacture des Gobelins*, 1923, vol. I, pp. 245-255. References to Fénaillé recordings are given at the beginning of the text of each tapestry, preceded by the designation 'F'.

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II. FONDATION DE CONSTANTINOPE. *Silk- and Gold-Woven Tapestry by Philippe Maëcht and Hans (or Jans) Tave, after Rubens.* Circa 1620 F. p. 255, no. 6. Depicting the laureated figure of Constantine in gold-enriched crimson robes, standing at the right attended by a bearded *savant*. Before him, kneeling upon the ground, an architect points with a pair of dividers to a plan held up for inspection by his assistant. Three men are at work upon columns and pedestals lying upon the ground at the left, and in the background are glimpses of Byzantium, the Sea of Marmora and the hills which rim the Bosphorus. In the sky above hovers a huge spread eagle holding a laurel wreath in its beak.

Tête de nègre border woven in brilliant colors with festoons of blossoms and fruit, sprays of palm foliage, fruit-filled cornucopias, and pairs of golden trumpets, and at the corners grotesque male and female masks. The top centres the flower-garlanded Sacred Monogram, the base a spread eagle holding a serpent in its beak; the sides with the crowned royal arms of France and Navarre, respectively. Weavers' monograms in lower right selvage, and the Paris townmark, P and *fleur de lis*, at bottom right.

16 feet 2 inches x 15 feet 10 inches

[See illustration]



[NUMBER II]

12. CONSTANTIN DETRUIT LES IDOLES ET LES REMPLACE PAR DES
STATUES DE SAINTS. *Gold- and Silver-Woven Tapestry by Jacopo della
Riviera, after Pietro da Cortona.* Circa 1635

F. p. 254, no. 3. Depicting the interior of a temple with fluted columns supporting the vaulted roof, from which are suspended two sanctuary lamps. In the left foreground stands the laureated figure of Constantine in gold-woven crimson robes, attended by a praetor with fasces, and an altar boy carrying a golden processional cross, and directing the placing of a golden statue of Christ upon a pedestal by two bearded servants at the right. Upon the ground the ruins of a pagan idol.

The border design closely resembles that of the preceding tapestry, of which it is a replica. It differs primarily in the introduction of a cartouche at the base, replacing the eagle with two branches of laurel; and at the sides a bee, emblem of the Barberini family replaces the arms of France and Navarre. Signed in bottom right selvage IAC. D. L. RIV. 16 feet 6 inches x 12 feet 4 inches

[See illustration]



13. BATAILLE NAVALE ENTRE LES FLOTTES DE CONSTANTIN ET DE LICINIUS. *Gold- and Silver-Woven Tapestry by Jacopo della Riviera, after Carlo Napolitano.* Circa 1635

F. p. 254, no. 4. Depicting the memorable naval battle between the fleet of Constantine under the command of his son, Crispus, and that of Licinius under Amandus. Both sides display the Roman Eagle upon their standards; however, those of Constantine are crowned with a cross. The galleys are engaged in mortal combat at close hand, and are crowded with bravely fighting soldiers. The ship in the right foreground is sinking, and three warriors are swimming from it to the one at the left. The entire scene is a lively illustration of a desperate struggle, the emotions of the participants magnificently portrayed in their facial expression.

The border matches the design of the preceding tapestry, but because of its larger scale permits the introduction of two winged sphinxes upon the top panel. Signed in bottom right selvage IAC. D. L. RIV.

16 feet 8 inches x 23 feet 4 inches

[See illustration]

14. CONSTANTIN CONTEMPLER LE SIGNE DANS LE CIEL. *Gold- and Silver-Woven Tapestry by Jacopo della Riviera, after Giovanni Francesco Romanelli.* Circa 1635

F. p. 254, no. 2. Depicting the figure of Constantine wearing a crown of laurel, standing upon a pedestal, and contemplating a vision of the Cross which appears in the sky at upper left; behind him stands a bearded attendant, and at his feet are grouped numerous soldiers of his army carrying spears and regimental standards. In the background, the view of a temple and an obelisk beyond.

The border design matches that of the preceding tapestry, and is signed in the bottom right selvage IAC. D. L. RIV.

16 feet 2 inches x 11 feet 5 inches



[NUMBER 13]

15. CONSTANTIN JETTE DANS LE FEU LE CREDO DES ARYENS. *Gold- and Silver-Woven Tapestry by Jacopo della Riviera, after Giovanni Francesco Romanelli.* Circa 1635

F. p. 254, no. 5. The scene is laid in the courtyard of a temple with glimpses of architectural façades in the background. In the right foreground stands the laureated figure of Constantine garbed in a flowing gold-woven crimson cloak, and consigning with his right hand the Arian creed to a flaming brazier held by a kneeling servant. Behind them stand Athanasius and two bearded priests, and at the left the defeated Arius in crimson cloak and stole, accompanied by a hooded cowléd monk.

The border matches the design of the preceding tapestry. Signed in bottom right selvage IAC. D. L. RIV. 16 feet 4 inches x 15 feet

[See illustration]

16. CONSTANTIN TUE UN LION. *Gold- and Silver-Woven Tapestry by Jacopo della Riviera, after Giovanni Francesco Romanelli.* Circa 1635

F. p. 254, no. 1. Depicting Constantine in blue corselet, gold-enriched corium armor, and flowing crimson mantle, in the act of slaying a ferocious crouching lion by plunging his sword through its mouth and neck; in the background, behind a picket fence, a group of his soldiers are watching the proceedings before the tents of their encampment.

The border design matches that of the preceding tapestry, but includes only the top and base portions, the sides being finished by a blue and crimson selvage. Signed in bottom right selvage IAC. D. L. RIV.

16 feet 6 inches x 9 feet 9 inches



[NUMBER 15]

17. PARIS TAPESTRY

Circa 1650

750- Depicting a wooded forest glade before a grotto at the right. In the foreground, upon the bank of a stream, appears the seated figure of a river god in scanty deep green drapery, leaning upon an overturned vessel from which water is cascading into the stream. He is attended by four nymphs in blue and crimson drapery, standing and seated beside him, one holding a golden urn, and another kneeling and gesturing at his right. Old gold border woven in brilliant colors with figures of putti, military trophy panoplies, and, at the sides, richly chased ewers supported upon the heads of hooded female mourners.

11 feet x 8 feet

Note: This tapestry forms part of a mythological series which includes *The Story of Psyche*, represented by a hanging in the Museo Nazionale in Florence, which has similar borders, the two side borders being virtually identical with the highly individual motives of the present example. Other examples were in the collection of the Duchess Parcent, Madrid, and in the W. K. Vanderbilt collection. They are attributed to the Paris atelier known as the *fabrique des Galeries du Louvre*. See H. Göbel, *Die Wandteppiche*, 1928, II, vol. I, p. 92, and II, vol. II, pl. 59.

[See illustration]

18. SILVER-EMBROIDERED CRIMSON VELVET BALDACCHINO

150- Italian, Early XVIII Century

Appliqué-embroidered in silver bullion and yellow silk with corner devices of scrolling floral stems and foliage palmettes, and three central laurel-garlanded medallions, all enclosed within a serpentine chain border of interlaced floral branches. Trimmed with gold galloon.

12 feet 6 inches x 9 feet



[NUMBER 17]



1600 -
19. AUBUSSON ARMORIAL PALACE CARPET

Cartouche-shaped pearl gray field centring a large strapwork armorial escutcheon crested by a jeweled crown, and enclosed within beribboned crossed sprays of shaded green lanceolate foliage sprays. The remainder of the field is enhanced with trailing floral garlands bearing a profusion of roses, poppies, tulips and other blossoms executed in brilliant naturalistic colors, and springing from pairs of huge tan cornucopias supported by harmonizing heart-shaped foliage medallions. The russet brown frame border is patterned with boldly scrolling tan foliations, and at the corners with bouquets of flowers matching the garlands of the field. The whole is finished with two narrow shaded tan borders patterned with acanthus overlaid with octagonal and cabochon jewel devices. Both ends of this magnificent carpet have been shaped to fit fireplaces, and a small cartouche-shaped section near the border at centre has been skilfully rewoven.

41 feet x 23 feet 4 inches

[See illustration]

[END OF SALE]

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